

Magalhães, Graça
gracamag@ua.pt
Department of Art and Communication, University of Aveiro, Portugal
Campus Universitário de Santiago, 3810-193 Aveiro Portugal
Pombo, Fátima
fpombo@ua.pt
Department of Art and Communication, University of Aveiro, Portugal
Campus Universitário de Santiago, 3810-193 Aveiro Portugal

**Understanding the object of Design through project Drawing.
An archive of drawings by Portuguese designers from the 20th and 21st centuries.**

Abstract

In this paper, we discuss the usefulness of creating an archive of the design project drawings. It will be the creation of a digital archive of drawings made by Portuguese designers in the XX and XXI century. The project drawings are normally intended to be lost, by their ephemeral and transitory nature, even if they participate clearly in the projectual understanding, namely both of the process and of the proposed answer/solution. In this case, the digital images' recording of the designer's drawings adds to the perpetual knowledge of the design product.

The issue relates the importance of understanding drawing in the project of design. That is, how can be used the project drawings' archive by the discipline of design? Therefore, the archive serves 3 perspectives: the historical, the didactic and the epistemological (theory and criticism of design). We arose the problem by finding the deficit in the critical interpretation of the design's object through the design processual practice.

We consider the hypothesis that the interpretation and categorization of design can be done through drawing as matter of the design project, i.e., by the importance of drawing in the act of designing the object.

The methodology is the direct source (material provided by the authors) and voluntary participation. Interviews are foreseen.

The research is based on inductive method and focused on the process. A comparative method is applied.

Sampling is a sort of comprehensive type (in network): based on the criterion set for the initial group it intends to be successively extended.

Our main goal is the interpretation of the object (drawing) - theoretical and practical - related to the practice of design.

Looking at the use (or not) of drawing in the project, we intend to contribute to characterize and categorize the project of design as well as to contribute to a critical reasoning of the epistemological nature of design.

1 Introduction

In this paper is discussed the usefulness of creating an archive of design project drawings. It regards the execution of a digital archive of drawings made by Portuguese designers from the 20th century.

Usually destined to rapid disappearance, project drawings are ephemeral material, due to their transitory and prompt nature, despite their essential contribution to project understanding, namely process understanding and proposed answer/solution understanding.

We refer to the importance of drawing comprehension in design projectual practice. In other words, how may such project drawings archive be of use to the discipline of design?

Three analysis perspectives were defined:

1. *historic-temporal*: object (drawing) study and conservation, as a referent able to consolidate and add value to the projected object;
2. *didactical*: contribution to design study and training;

3. *epistemological*: contribution to design critic and theory, aiming at a reflection about the projected object through the internal itinerary of the drawing.

It regards the rapport between drawing and design, seeking through the critical interpretation of drawing - theoretical and practical – to reach a categorization of design practice.

The issue is posed defining the problem through perceiving the *deficit* in critical interpretation of the subject of study (design theory and critic) from its internal consideration as projectual practice.

We depart from the hypothesis that drawing favors the emergence and development of the projectual idea, conveying to the project marks of the author's existential expression, which transformed into signs, during the project, have added value to the object, in turn becoming the object a cultural symbol.

It is aimed justification for the importance drawing acquires in the projectual act, both as a thrust instrument and as a verification tool. We shall name it *project drawing* and it will be our object for analysis.

Implementing a database to archive this material will allow for:

1. an available investigation tool, consolidating the existence of material difficult to accede, consequently being its analysis poorly systematized;
2. an available didactic material, both for interpretation examples and for project reference;
3. subject matter able to contribute to design critique;
4. enhancing the designer auto-critique.

In this case, drawing is regarded as an enabler for design understanding, both from the auto-critique point of view and by the productive sector, as contribution to overcome the artifacts' symbolic deficit.

The knowledge acquired on the object will result in added value to the object. Departing from an initial core, through contacts established with some of the most renowned Portuguese designers and architects, the experience carried out allows forwarding the availability of the authors to collaborate and recognize the importance of such collection and study to the development and divulgation of the project.

It is therefore considered,

- 1 the ontological analysis of the discipline of drawing in its rapport with the project;
- 2 the verification of the use or not of drawing in the projectual activity, witnessed by statements - interviews and otherwise - (case study);
- 3 the analysis and processing of the collected material/data;
- 4 the verification of their rapport/position in the project;
- 5 the project characterization and categorization through drawing;
- 6 the semiotic and symbolic validation of the design "object".

It is considered that the result of the referred material analysis and collection may contribute favorably at a disciplinary level, serving the discipline critique and its teaching pedagogy, at an individual level, serving auto-critique in project making and at a collective level serving the object production and divulgation near the general public.

2 Conceptual Context

The collection and analysis of the drawings inscribes the need for creative and symbolic understanding of the subject of design, through poetic expressed on the drawn object, believes that foresight may be reflected in the understanding of drawing as a tool but mostly as poetic vehicle. Treating drawing (graphics) as referent for the object understanding and this as an outcome of the projectual process.

Many of the methodologies consider the general problem of the project as *an idea execution* and the process from which the project raises *a set of problems to overcome in order to execute the idea*. The idea is usually regarded as an early solution (previous idea), untied from the exercise of thinking and doing. In this case, the idea is doubly limited by its initial "fixation" (idea genesis) and the "restricted" condition of its own doing (its execution), according to projectual rules considered as the most effective.

In our case, thought conduct about the project does not stem from this formulation of the problem as well as it does not consider the process through a pre-established formula leading to an action. The problematization of the object of the project we will be exposed through drawing. Meaning that we attach to drawing the ability to understand, imagine and communicate the projected object. We place upon

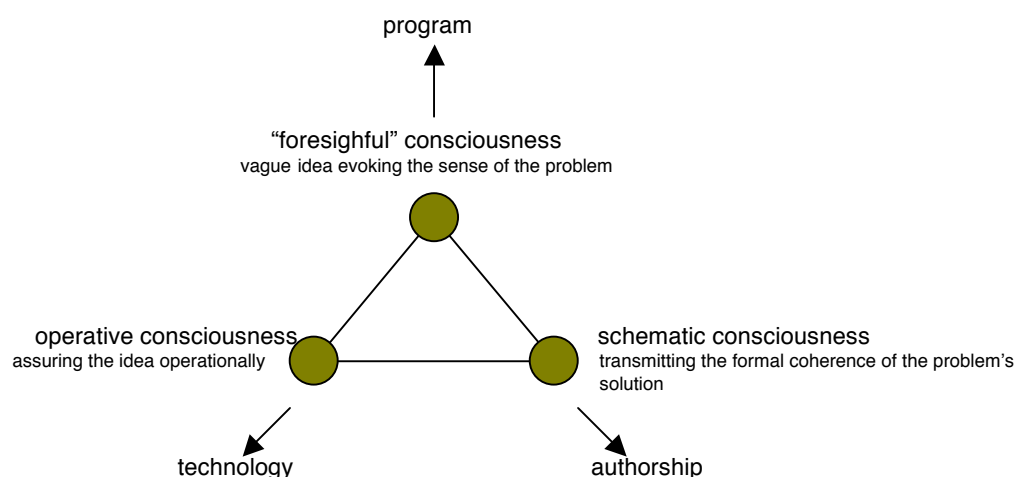
doing the project possibility. We recognize that projecting the object is not to build the object[1]; however, we may state we will be conducted in the object assessment by the possibility offered by the project construction.

We consider that to do/execute the project as thinking that performs, able to raise the object understanding and imagination. In the action of doing is found the possibility of freedom exercised by the individual designer, freedom necessarily "anchored" to the project, which will make of it an involved freedom as we believe to be any freedom of action.

In this projectual hypothesis drawing is integrated as capable of "internalizing" the idea through processual way of acting. The idea is implicated in the action motivated projectually by the problem.

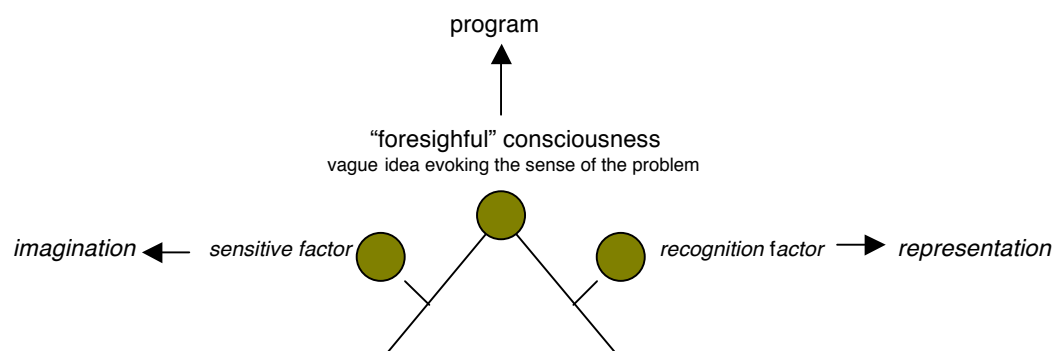
As Fernando Poeiras points out, through the statement by Raymond Ruyer, "creation is a new resolution, always involved in a problem" (Poeiras in Cadernos PAR01 2006: 37). For Ruyer, in the projectual scope there are 3 levels of consciousness: 1. "foresightful"[2] consciousness - a vague idea evoking the sense of the problem, 2. schematic consciousness - that conveys the formal consistency of the solution to the problem and 3. operative consciousness - assuring the idea operability. In this case we may say that this being the triangulation defining the projectual scope of the idea problematization it will be in correspondence to the triangulation *program - authorship - technology* that defines the project[3]. Thus the "foresightful" consciousness would derive from the program, the schematic consciousness of authorship and the operative consciousness of technology[4].

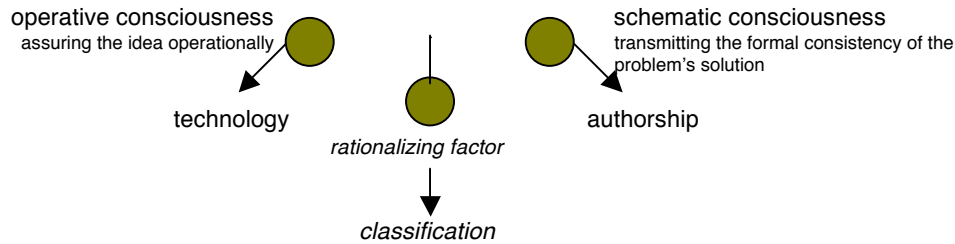
The projectual scope of the subject problematization may then be defined by the following scheme:



The analysis and interpretation of the material that constitutes the proposed archive - drawings - considers that drawing (pre) exists as multidisciplinary function through the triangular representation *classification – representation - imagination*, deriving this triangle from that other triangle described by Vitruvius as *utilitas, firmitas, venustas* (Partenone 1984-1990: 36). To represent means to make the intention of the project visible. To *classify* corresponds to the attribution of meaning in the world of objects. To *imagine* means to proceed with the intention.

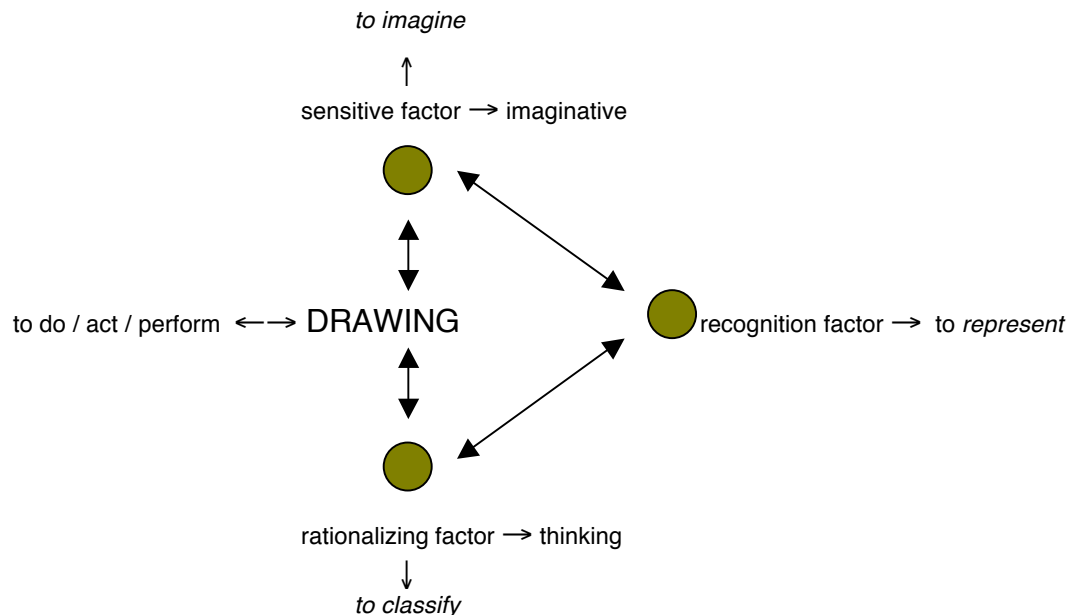
Considering project drawing as resulting from the triangulation *representation - classification - imagination* it articulates the consistency between projectual consciousnesses and therefore we may reach complementarity in the diagram in the figure below:





In this case, the value of the use of drawing practices in the projectual scope may be defined as recognition factor in correspondence to representation, sensitive factor in correspondence to imagination and the rational factor in correspondence to classification.

In extreme, we may consider that acting through drawing, therefore drawing, supposes a thinking value consisting on understanding the object and an imagistic value consisting on testing imagination about it. This duality gravitates around the recognition value of representation that is the project drawing. Thus we have:



2.1. Practical support

For the practical support of the analysis contributes the preparation of the physical material - drawings - and immaterial - testimonies provided by the project authors (design and architecture).

This material – project drawings - underlying the design object is often "neglected" or destroyed, by their authors. In the act of creating the object is implied a complex constructive practice that often waives or "masks" testimonies becoming "immaterial objects".

To critically reflect about this material is our research matter within design but also the consideration of its perpetuation as an object for drawing.

Methodology applied

The proposed methodology is *direct source* since the material derives from the own authors.

The investigation is inductive; which significance base is focused on the process rather than in the outcome.

The specificity refers to a constant comparative method.

Data Collection

The collection regards national authors whose works belong preferably to the second half of the 20th century and beginning of the 21st century.

The choice of authors - architects and designers – of recognized national merit will be privileged.

Data assessment will provide examples, probing the diversity of the dimensions underlying the studied categories.

Data will be handled in order to detect and codify (basic) processes and rapports.

Within the characterization of each work will be probed similarity and proximity factors, or dissimilarity and differentiation between works and authors according to the drawing use or practice.

Key events will be searched, defined as recurring events based on data constituting the categories.

The choice to contemplate the author's recognition translates the representativeness of their work and production.

The reflection on the categories aims at the description and justification of all incidents while searching for new incidents.

The categories' differential search relies on the previous consideration on each of the authors' work, looking for its interpretation and characterization.

Data Processing

Sampling is based on the defined criterion for the initial group and may be successively extended according to a growth strategy.

Sampling is obtained through registration of the drawings provided by the author.

The images are subsequently selected. Selection is a dynamic process, not terminating with the selected group.

- *descriptive section*: the description intends to be exhaustive and performed individually for each image. The initial survey of material is performed through visualization and analysis of the originals. Upon selection, the author's intervention is requested, including this premise in the analysis criterion. A brief biographical description of the author will also be included.
- *interpretative section*: speculations about the material.

2.2. Theoretical articulation: time and place

The consideration on the *role of the symbol*[5], in the history of culture is considered by Aby Warburg in the following manner: "is it perhaps possible to understand what we call symbol as a function of social memory?"[6]

The social function of memory referred by Warburg would be visually expressed through the decorative in that it is capable to provide the rapport and the dictate of *concurring* formal levels in different historical times. A sort of world map – with different geographies and timelines – able to relate shapes, move them closer or displace them regarding a social memory able to remember and interpret (Warburg in Aut-Aut 321-322 2004: 24).

The time belonging to the images is regarded by Warburg a suspended time. It is through this time we can think and approach images. As if the images perpetuated a continuous movement exposed in the social memory and able to communicate time corresponding to the suspension of movement when what they represent becomes visible.

Warburg's obsession for the "life of images" is a symptom of what they offer in the universe of their existence in motion through a *suspended* time[7].

The images evaluation, always implied, results from the ability to articulate and rapport they themselves raise as a result of the author's vision. This also immediately implicated in his way of watching and doing. Images come together according to approach and repulsive forces in constant displacement. In its perpetual motion, images seek the following in order to appease the need for clarification and reject the antecedent to liberate themselves.

We consider that the symbolic *deficit* of Portuguese artifacts, barely inscribed externally, results from the poor assessment of drawing along the Portuguese cultural existence. Outcome of a poor assessment of drawing rather than from results expressed through its practice. This expectation, we consider to be hypothesis and justification of the investigation, holds in a near past as reference, the *Survey on Portuguese Architecture*, in the 50s, whose productive and critical consequence was the *Portuguese Modernism*. The urgency and efficiency of inquiring and compiling what is nearest to the setting of the creative moment, in this case, drawing – present and/or "absent" – may be revealed as productive motive for the object understanding, imagining and performance. In this sequence we intend to provide a «*location*» where the authors may temporarily and voluntarily deposit the material (drawings) to constitute the digital archive of the project images. We propose to reach a comprehensive compilation, for critic and divulgation:

1. at a scientific level, according to the project interpretation;
2. as a practical model: auto-critique exercise in the practice of design project.

3 Construction (database)

The initial "idea" is that the deficit in critical interpretation of the discipline (design theory and criticism) from its practical consideration may be overcome through the hypothesis that drawing enhances the author's experience, thus reflecting on the project.

However, the purpose of project drawing is not to meet the correspondence between the imagined and understood and the expression of its model. According to Fernando Poeiras, there are two ways to perform drawing, two separate exercises to understand and imagine the object.

"In the first case, *operatory*, the instrumental quality of drawing is privileged, i.e., drawing is used as a means to an end which is external to drawing. The model of such use of drawing is "representation". (...) drawing is subjected to its performative qualities: drawing is used as an (operatory) representation of an external object.

In the second case, *operative*, another pragmatic value is privileged: the productivity of drawing itself to understand and imagine the object. The model for that drawing is not the reproduction of the imagined and understood (the "representation" in broad sense), but the production, the power of drawing to make understand and imagine, i.e., an expressive model of drawing" (Poeiras in Cadernos PAR01 2006: 37).

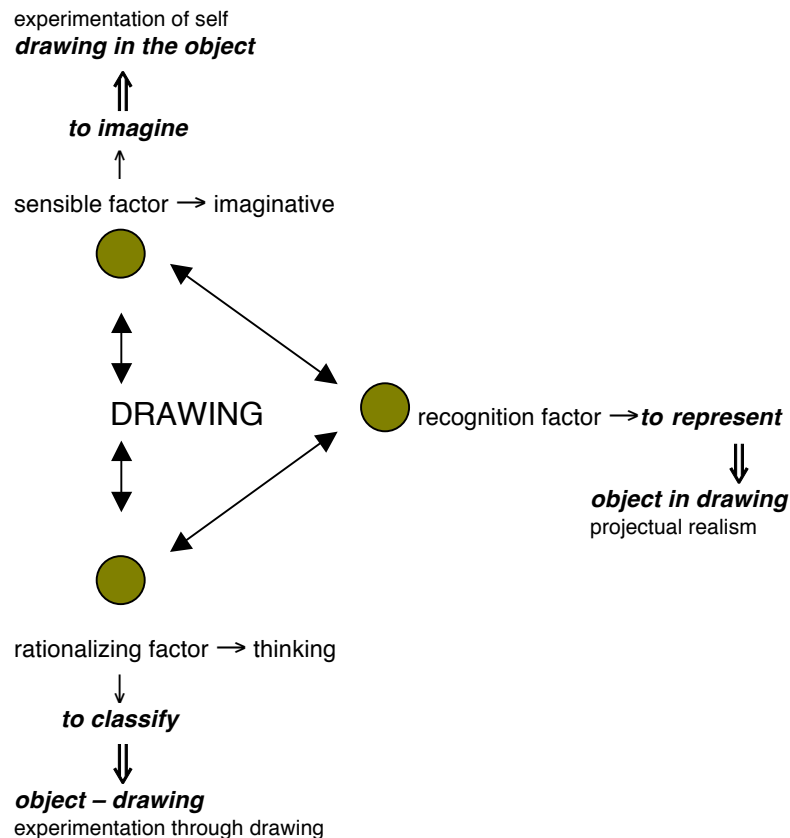
It is considered the experimental ability of drawing to serve the project. In other words, the experience of drawing is conditioned to the recognition of a solvable end for the project. However, to consider the resolution of the project, "to move it from the irresolution to the resolution through the "reflection "provided by drawing" as proposed by Rudolph Arnheim is not the same as thinking the resolution of the project through drawing irresolution" as referred by Fernando Poeiras, which we agree with. "This "wise" use of drawing does not sufficiently enhance the operative power of drawing: its ability to question or experiment" (Poeiras in Cadernos PAR01 2006:39).

Apart from the proposed intentionality, there is a driving possibility of the drawing unresolved to proceed with the object project. The experimentation belongs to the nature of the unresolved, but also its ability to perpetuate the object. The presence of the difficulty of drawing in the hand of the designer, the internal imbalance between resolution and means, and external between wanting and being able to, in the body of the designer. It is also that mark inscribed in space and time that belongs to drawing that registers the true fact of its presence, the inevitability of its exercise for those practicing it.

Regarding art it deals with the internalization of the artificial in the body of the designer, "hoping" drawing to transform into real object, to reach real through the reality of representation. Regarding design it deals with the internalization of projecting problems onto drawing so that it may constitute an experimental field capable of exposing the object as a presence of the artifact.

In this case, the productive ability of project drawing may be thought through the imbalance between drawing and its object (model).

Thus, each of the drawing attitudes corresponds to a determinate production ability.
For example:



The productive ability will depend on the degree of experimentation that drawing is able to provide about the object of the project, on the ability for experimentation that it is able to exercise on itself, on how it relates to other disciplines and how it admits its own uncertainties and irresolution. May these, in the case of project drawing, be regarded as the impossibility or unnecessary activity of drawing in the resolution of the object? Using the stated by Fernando Poeiras in *Práticas do Desenho em Design* (Drawing Practices in Design) we try to summarize the characterization of the productive ability of drawing in the following manner[8]:

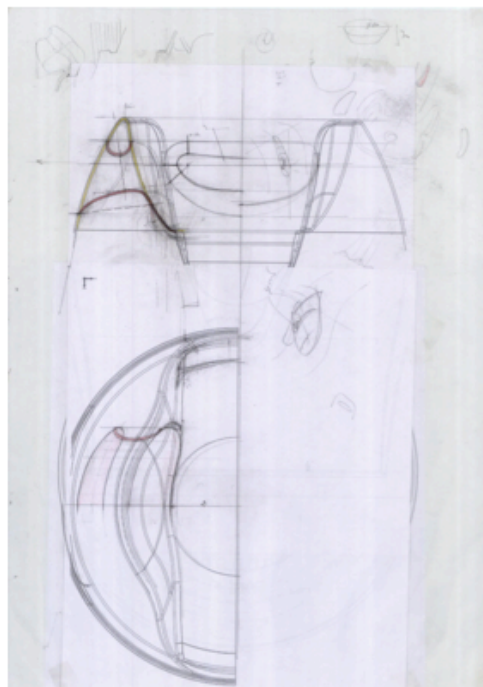
productive ability of drawing: characterization		
<i>Object in drawing</i> ⇐ <i>to represent</i> projectual realism	<i>Drawing in object</i> ⇐ <i>to imagine</i> experimentation of self	<i>Object – drawing</i> ⇐ <i>to classify</i> experimentation through drawing
instrumental use: natural or coded	self-reflection	Reciprocity between drawing and object (drawing as precedent)
Practice “externally” commanded: by the object or idea	autonomy of proposed purpose	productive mediation between triangulation: experimentation through drawing – projectual realism

		– experimentation of self
object anticipation systems	purpose tends to become internal to medium	nor autonomous productivity, nor radical exteriority of the object
“neutral” means regarding the purpose of representation resolution	tendency for stylistic clichés (in drawing) and corporative (in design)	
	anticipations of own drawing	

It will be through the description and quantification of the productive ability of drawing that we will try to reach the characterization of drawings constituting the archive whose example of the file layout is the following:

objecto coleção particular, Porto; CA_GAR39
Design: industrial

figura



instituição coleção particular

categoria Design

inventário CA_GAR39

autor Aguiar, Carlos

título garrafa portátil de gás CoMet, 2006

data 2006

local Porto

programa industrial

dimensão 595x420mm(A2)

técnica sobreposição de desenhos a grafite + lápis de cor sobre papel vegetal sobre desenho digital

descrição fontes escritas e numéricas

conservação boa

comentários

referência Prize Good Design – G-Mark, Japan Industrial Design Promotion Organization

URL

figure 1: file layout

For the example above we arrive at the following charts:

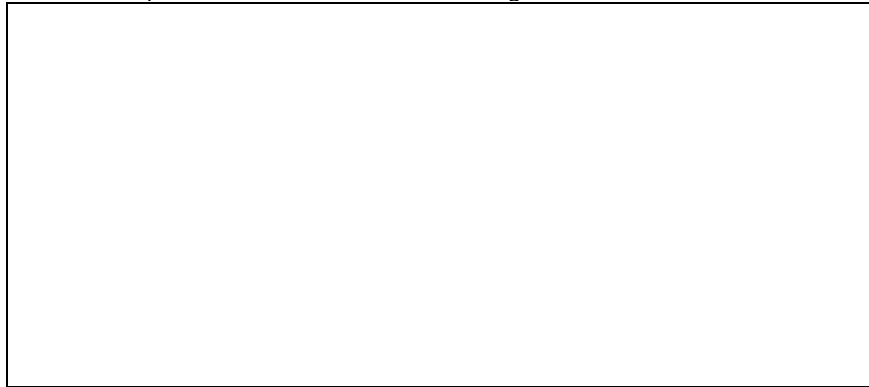


figure 2

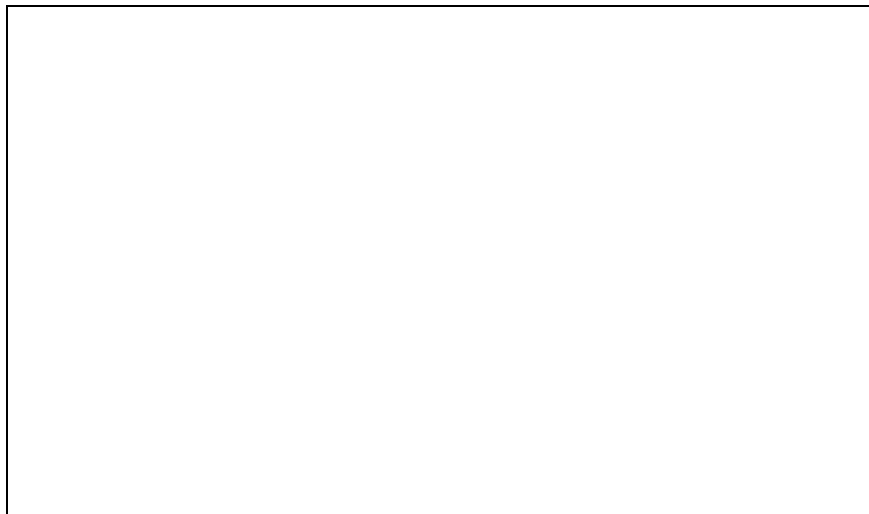


figure 3

The importance of the problem is revealed in the understanding that through shape drawing assumes a rhetoric function underlying the operative system. The project stems from a polysemic set of drawings evolving throughout the process onto a state of monosemic crystallization (constructive). Drawings, however, are the author's expression and way of knowledge. Research on paradigmatic cases of success in design authorship may constitute source of knowledge whose disclosure will qualify design practice.

It is admitted the importance drawing acquires in the act of projecting, both as thrust instrument and as verification tool.

The possibility to create a database to archive such material will provide an available research instrument, consolidating its existence:

1. to understand design as (creative) poetic construction materialized by the action of its players (conquerors of new territories) seeking to expand the field of the artificial in the interaction between the possible and the thinkable (innovation), constitutes the assumptions to think the future of design;
 2. innovation in design has a poetic nature. This innovation will depend on the set of emotional markers (author's existential experiences) that determine the analytical dimension of intelligence, ensuring, through aesthetics, the symbolic innovation conveyed by the new artifact;
 3. when sensitively thinking the project, the designer questions himself aesthetically on the ultimate purpose of his objects, intents of a drawing stemming from its author's desire.
 4. it will therefore be essential to analyze the symbolic innovation factors as the representation *alter-ego*.
- As proposed by Francisco Providência, innovation through drawing may even question the effectiveness of the representational field for the production of new, when compared to the symbolic speculation field of the graphic sign.

4 Purpose

Verifying the use (or not) of drawing in the projectual activity of design will seek to characterize drawings and subsequent categorization of the project, as well as to contribute to a critical theory of the epistemological nature of design.

The collection and study of this material will allow:

1. the development of the critical analysis of the discipline of design from the "internal" experience, that is, through a material that was produced and determinant to the emergence of the object;
2. collection and archive of this material will enable its comparative analysis. From a scientific analysis point of view, this material is scattered, mostly lost or discarded, hindering and inhibiting its systematic study, turning it circumstantially dependent on the author;
3. through criteria definition, this material – drawings – may evolve and contribute to the survey/inventory of Portuguese design.

The purpose of this archive is therefore the following:

1. to give substance to "volatile" material and most often "wasted", of fundamental contribution to the understanding of the Portuguese cultural heritage both at the level of creativity deciphering and as an useful technical instrument;
2. to perform an initial registration without criteria selection based on survey and inventory of national heritage;
3. to classify and divulge the obtained images;
4. to start comparative study of images through the consideration of the object they originated.

The choice of the objects of study – *cases* – intends to validate and categorize the disciplinary object – the design object – through the analysis of the authors' drawings. In this case the design object will be rather *motive* than purpose. We will therefore respect the determination of the ambiguity of the object as existing shape (physical body).

Considering design is expressed through the desire to communicate symbolically, differentiating from contemporary art, whose representation is symptomatic, the differences will be found mainly in the specific strategies of each discipline as operational differentiation not refraining from its internal being related to the external sheltering it. Design strategies will therefore regard the project whereas making is performed in drawing. Ultimately, may we seek to recognize drawing as the common core that relates art and design while project strategies are assumed differently for each of the disciplines? In this case, the consideration of drawing "goes beyond" the project's functional consideration. Interpreting drawing as an operative field wider than design will imply studying how drawing intervenes, conditioning and/or helping in practice and thinking *in* and *about* design.

The level of interpretation of drawing incorporates in itself the value of the object drawing, the act of watching (in which drawing exists) becomes a confrontation – a give and take – a social activity.

The object of design as a residual result of the design conceptual process derives from the activity of drawing as a tool that provides the cultural representation of authorship. Drawing may therefore be, symmetrically or asymmetrically, the bond that joins the two levels of production of the object (instrumental and critical); producing the basis for a design narrative. Indeed if we consider contemporaneously the difference between the object of design and the object of art this seems to lie in the consideration mode of the subject enjoying the work. While in art the subject enjoying (public) was incorporated in the work, was asked to participate in it, directly or indirectly, passive or actively, in design, mostly, the subject remains being treated differently, regarded as foreign to the work[9]. In this case, it will be examined the extent to which the representation modes intervene in the representation idea.

We shall depart from the study and discussion of drawing whose purpose will be to understand its implication in the project. In this sense, drawing presents itself as matter from which design derives - heuristic aspects of drawing – and eventually to which it returns – symptomatic and symbolic derivation of drawing – ; thus area of influence and confluence of design.

Drawing as a discipline that sets the concept (idea) is interpreted in this research as descendant from the Western culture and particularly in the moment of its Renaissance assertion. Thus, we can consider its origin as *disegno* in the Florentine Italian Renaissance culture[10], place where the first drawing academy appears[11], and as configuration of the understanding of what the project is, since drawing was the discipline able to relate the various arts of drawing (*arti del disegno*).

Drawing as a Renaissance heritage is also in this way inheritance of Greek and Roman classical culture: it is *poiesis* as a way of «Know-how» resulting in projectual construction and creation of the object. In the Renaissance, liberated from the condition of a craft making, *disegno*, as a liberal art, is established as discipline and thus derives from *theoria* as knowledge, expressed as wisdom and abstract intellectual wisdom, through the contemplative mode of observation. But it is also *praxis* while practical *virtue* (*virtù*), departing from cultural traditions that convey a moral, ethical and political wisdom, therefore expressing drawing as *being-object*.

Vasari seems to have found desire as project motive in the virtue of art. In a Vasarian sense, drawing as organizing principle, actively underlying artistic production, becomes the «body», as physical material corresponding to the body of who is drawing, projected in the historical depth of shapes. From here stems the notion of impossibility to separate the graphic matter that drawing is from the way it was sketched (registered), but also its fascination as manual labour.

5 Conclusion

We believe it will be helpful and honest to reflect on drawing in the scope of project by stating the limits of its practice, both in its effectiveness as a way to act and as the disciplinary "aid" within the project. Also as referred by Fernando Poeiras, the idea that *Design may be the drawing of the object* will be as limiting to drawing as to the project of the object, not to mention its distance from its performance: the existence of the object (produced).

To identify drawing with the project is to diminish both drawing and project. Project drawing merely understood as representation, limited to the constructive role in the scope of production, or simply as an image, through the speculative function of the idea, or else as a selective classification of the hypotheses through rationality is deficient in a more comprehensive way of understanding that considers drawing as an exercise able to bring into the project capital gains originating out of it: 1. from other disciplines or *makings*; 2. from the autonomy of drawing, through its means; 3. from its heteronomy using an external model for projectual development.

Drawing in the project uses the potentiality of other fields of experimentation, its ability to pose external and internal issues – this is therefore the power of drawing – as autonomous practice though means of drawing and heteronymous through the model expression.

We shall therefore seek through the proposed archive to set drawing as the place for projectual thinking, made of irresolution and uncertainty, composed by crossings, balances, displacements, reappropriations, articulations, transpositions, detours, migrations and marks, enabled by the movement of the designer – project maker.

Drawing made by the movement of the one physically and mentally practicing it. In this case, drawing does not precede the idea, neither does it represent it, instead it is constituted in the movement it arouses, causing its figuration. The thought (idea) results from the space-place that is drawing in its more objective assertion – its media, the sheet of paper, e.g. – through the hand of the designer moving it. Drawing is therefore stating the existence of a possible freedom it claims for, made of opposites, contradictions, paradoxes that therefore provoke and convoke the "truth" that through subjective production (in what there is more real in it, besides the volitional action) constitutes memory of the event (Badiou on Silva in Cadernos PAR02 2009: 134).

Subjective production results from the critic and self-critique interaction with place and itself. The individual act of the designer is symbolically inscribed as social memory of the event in the space-place that enabled its production. The object's symbolic efficiency, as a moment of universality of the "truth" will result, as proposed by Rodrigo Silva from the statement of "existence of a free-space as possibility of creation, as shelter space for human native indeterminacy and impropriety, as circulation of human transitivity made from a frame of spaces and times" (Silva in Cadernos PAR02 2009:137).

In this case, drawing symbolically acts *on* and *about* the location of its production but is also the result of that physical presence which is the drawing's place in time. "Thought, acted upon by space, the creative processes that are inscribed upon places, delimiting the spatial syntax of the world, those are the grammar of places to come" (Silva in Cadernos PAR02 2009: 137). Hence, drawing too, as matter for project invention.

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Notes

[1] although these two ways of doing are usually dissociated, its association is acknowledged in certain examples of contemporary design. Usually associated with more "artistic" design expressions, these examples, regardless of the ideology behind each one of them, are institutionally recognized as design works.

[2] in the original "pressentinte", Portuguese neologism indicating ability to foresee or "fore-sense" the future.

[3] definition proposed by Francisco Providência.

[4] however it is important to state that both the "consciences" referred and the projectual "compartmentalization" are neither isolated nor absolute characterizations. This order of schematic thought does not correspond to reality. We seek only to achieve a spatial arrangement that allows us to thinking about drawing exercise in the specific scope of the project.

[5] in italics in the quoted text.

[6] there is a particular reference to the influence of classical culture in the Italian Renaissance era and particularly the interpretation of the cycle of frescoes of the months of the year, in the Palazzo Schifanoia of Ferrara.

[7] a particular, clear and enlightened reference to Warburghian concepts is forwarded by António Guerreiro in [<http://www.educ.fc.ul.pt/hyper/resources/aguereiro-pwarburg/>].

[8] the proposed table is one among many studied and designed for the same purpose. We propose this one due to its adequation of the triangle founder of the project originally proposed in this work, as a result of the triangulation *program - authorship - technology*.

[9] possibly, in the more radical forms of presentation of the design object (more contemporary), the consideration of the subject is already inscribed within the object.

[10] we refer to the text from Vasari, Giorgio, *Le Vite dei piu eccellenti architetti, pittori, scultori*, first published in Florence in 1550 and dedicated by Vasari to Cosimo de' Medici.

[11] the Compagnia dell'Arte del Disegno was founded by Cosimo I de' Medici in 1563, by suggestion from Giorgio Vasari. Among its first members are included Michelangelo Buonarroti, Bartolomeo Ammannati, Agnolo Bronzino and Francesco da Sangallo.